three tribes are the elements comprising the present-day Finnish nation, the common designation for which has been adopted from the name of the westernmost branch of the population.

The first Finnish settlers were already agricultural people, although hunting and fishing no doubt provided a more ample living. They also had already developed their own artistic forms, as shown by grave finds of tools, clothing and ornaments, and by their epical poetry, preserved in the Kalevala and still unsurpassed by anything Finnish poets have achieved in later ages. Epic poetry is an important source for historical investigation, as it reflects the feuds the ancient Finns had with the Scandinavian Vikings during a heroic, military era which

brought much devastation on both sides of the sea.

The Scandinavians, meanwhile, had been converted to Christianity and had achieved a kind of national unity while the Finns were still divided into tribes hostile to each other. Under those circumstances, Sweden gradually acquired a foothold in Finland, and the conversion of the Finns to Christianity took place at the same time. The conquest of Finland long has been said to have been completed during three crusades, undertaken in 1155, 1238, and 1293, led by Swedish kings and commanders and resulting in the conversion and submission of the Finns, the Tavastians and the Karelians. However, according to modern historical investigation, the conquest of Finland came about much

175 could give only one command, "Retreat!" As the army was retreating towards the north, followed by the enemy, a poignant feeling of shame was shared by officers and soldiers alike. Suddenly one of the lesser Finnish officers turned his troops against the Russians and achieved a glorious victory. The success was short-lived, but it had important consequences. Alexander I was greatly impressed by the fortitude and patriotism shown by the simple Finnish soldiers and this confirmed his decision to give the country a favorable [534] position under Russia. Some forty years later the famous Finnish poet, Johan Ludvig Runeberg, inspired by the events of the war of 1808-09, published a collection of fine patriotic poems, The Tales of the Ensign Stål, which are still

Because there was an aversion against the Russians, who were regarded as a completely different people in ideology and cultural background, the Finns, on all levels of society, were reluctant to mingle with them. The national movement, which began in the first half of the nineteenth century, had as its slogan: "We are not Swedes, we can never become Russians, let us be Finns." The greatest source of inspiration for this movement was the appearance of the Kalevala, the Finnish national epos, in 1835. Apart from Christianity and the reformation, it was the most important thing that had ever happened to the Finns. National self-esteem was greatly elevated, and the Finnish language, which had been looked down upon as a tongue of the backwoods, was glorified as magical

Annex "A," Subparagraph li,

Sociological Background

ARTISTIC AND INTELLECTUAL EXPRESSION

Finnish fine arts have, on the whole, a very strong national flavor. Their basis is in the traditional achievements of the people, while intellectual interest has been especially keen on subjects relating to domestic affairs. At the same time, Western elements are distinguishable throughout the Finnish culture.

Literature. The greatest cultural achievement of the Finnish people is their ancient folklore, which by far outnumbers that found and collected in any other part of the world, and among which poetry holds the central position. The poetic meter goes back to the Balto-Finnic period and may show some Lithuanian influence, but the

content is purely Finnish. Lyrical ballads and songs are found among other Balto-Finnic peoples, especially among the Estonians, but the Finns possess in addition a large treasury of epic poetry, partly mythical, partly historical in character. Scattered specimens of the old Finnish poems or runes, as they are called, are found throughout modern times, but the actual collecting was not begun until the past century, when Kalevala was published in 1835. By that time the old runes had undergone many changes. Scientific research has placed the original home of the runes in southwestern Finland, at the time of the feuds between the Finns and the Vikings, but next to nothing of the old poetry has been collected from this area. The influence of urban civilization and

of the Church, which condemned the runes as devil s songs, made them sink more or less into oblivion. During the centuries, however, the runes were transmitted from one district to another until they reach East Karelia and the regions outside the political boundaries of Finland. The Karelians, who lived for centuries undisturbed and forgotten in the wilderness, transmitted the songs orally, generation to generation. The bulk of the Kalevala was collected in Uhtua and Vuokkiniemi in northern East Karelia near the Finnish border, but still more material has been found among the Finns in Inkeri, while Finnish Ladoga-Karelia likewise proved itself rich in ancient runes. The publication of the Kalevala was of enormous importance both politically and culturally for it

awakened and nourished Finnish nationalism and began a new ear in the spiritual life of the country (see Subparagraph 1b). Attention was turned towards Karelia, which at first was supposed to be the original home of the runes, to such an extent the western Finland was unduly neglected in the collection work.

Modern research has shown that Kalevala is not a uniform epos, but consists of a number of epic poems, created by one or more unknown poets, which during the centuries became more and more intermingled in oral interpretation. Lönnrot, the publisher of the Kalevala, completed the process of homogenization, combining individual poems and epic cycles. After much research, the runes have been returned more or less to their original form, and they

represent an achievement so well-knit in structure and so powerful and dignified in expression, that they far surpass the Kalevala, itself, in spite of its many artistic merits.

At any rate, as a work of art Kalevala deserves all the attention that has been given to it. It has been translated into a dozen languages, but its meter, which makes full use of the prosodic qualities of the Finnish language, and its use of alliteration and parallelism makes impossible a translation which does full justice to the original. In dramatic power and in grandeur of poetic setting it cannot compete with Homer, but in quiet lyrical charm and in the description of nature it is unsurpassed in all folklore.

In addition to epic poetry Lönnrot and his followers collected an enormous amount of

magic formulas--some of them traceable back to pagan times--lyrical songs, legends and ballads. The most noteworthy among these last-mentioned is the long medieval ballad Elinan surma (Death of Elina), which in its dramatic quality and imaginative language is a pure pearl in Finnish folklore. It is to be noticed specifically that this piece of art, which has a strong local coloring, was preserved and written down in the west of Finland. The ballads and the songs were published in Kanteletar, which appeared a few years after Kalevala. The songs are comparatively short pieces, in the same meter as the runes, reflecting a wide range of human sentiment.

The songs were usually performed by young girls at the village swings, but only "bearded

heroes" were considered worthy enough to sing the epic runes. In the last century there still existed a number of these rune singers--remarkable old men with the look of wizards or prophets--who retained in their memory thousands of lines handed down from their fathers and ancestors. When runes were sung, there were always two performers sitting opposite one another with hands connected. One of them was the singer, the other merely repeated his lines, one by one, to give him time to collect his memory. People would gather reverently around to listen, and often someone accompanied the singing with the zither-like kantele, a traditional Finnish musical instrument.

The collection of folklore is still going on everywhere in Finland. The main emphasis

538 has been on epic poetry--the results have been published in a huge 36-volume work entitled Suomen Kansan Vanhat Runot (The Ancient Runes of the Finnish People)--but there remains a seemingly inexhaustible treasury of folk tales, proverbs, riddles and other folkloristic material. Situated as it is at the crossroads of the north, both Western and Eastern folkloristic elements have found their way to Finland, where they are still surprisingly well preserved despite the admixture of Finnish elements. The collecting is effectively organized: various people active in local affairs, such as ministers, teachers, and farmers, have done volunteer work in gathering and have submitted their manuscripts to specialists for scrutiny and comparison. Finnish scholars have led the world in

folklore research. The collection and preservation of Finnish folklore is an achievement any nation would be proud of, but, characteristically, very few Finns are even aware of the fact.

[536] The appearance of the Kalevala marked the birth of Finnish belles-lettres. The fates and exploits of ancient heroes proved an inspiration especially in the drama. The most successful of the dramatists was Aleksis Kivi, whose tradegy Kullervo describes the unfortunate Finnish hero in true Shakespearean spirit. At his height, however, Kivi is a realistic and humorous author. His comedy Nummisuutarit (The Cobblers on the Hearth) and his long novel Seitsemän Veljestä (The Seven Brothers) are true classics of Finnish literature, still as fresh and enjoyable as when they first appeared

538 almost a century ago. Kivi was an original genius, who combined a rare, sensitive lyric idealism with robust realistic description and a rich folk humor. As often happens, he was not fully appreciated by his contemporaries, and the greatest Finnish writer and master of humor died in poverty, abandoned and insane, at the age of thirty-eight.

The most celebrated of all the authors of the nineteenth century was the poet Johan Ludvig Runeberg, who wrote in Swedish but who in spirit was completely Finnish. His poetry is classical in form, masculine in expression, enlivened with an idealism which also shows glimpses of a fine humor. His most famous work is a collection of patriotic poems, The Tales of the Ensign Stål, relating the events of

the Finnish war in 1808-09. Together with the Kalevala these poems have served as the chief inspiration for the Finnish nationalistic spirit, and they still retain a key position in the literature of Finland.

The amount of original literature published annually in Finland is extraordinary, but during this century there have been very few authors who deserve worldwide fame. In present-day Finland lyric poetry probably has reached the highest level of attainment, but unfortunately it is virtually untranslatable. The greatest lyric poet was Eino Leino, who died some thirty years ago, and who is perhaps the only poet who has been able to use successfully the old Finnish meter in comtemporary writing. After him there have been a great number of

538 young Finnish authors, many of them quite talented, who have been immersed in admiration of beauty or struggling with the questions of life and death. Many of them have succumbed to tuberculosis, the poets' disease, before reaching the age of thirty. In Finland it is next to impossible to live by one's literary efforts alone, and many of the most prominent authors and poets hold respected positions in the society as scientists, scholars, ministers, teachers, etc. Cultural funds and organizations do their best to help talented authors and to give them an opportunity to concentrate on creative work.

346 Architecture. The earliest specimens of Finnish architecture are the mediaeval stone churches in the southern and central parts of

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771 Finland/ Bishop Michael Agricola, the reformer of, in one of his books gives a long list of deities worshipped by the Tavastians and the Karelians respectively, which shows that at the time (around 1550) pagan beliefs and practices were still well remem-

538 bered. The old epic poetry of the Finns displays an original mixture of pagan and Christian con-

ceptions and many of the Bible stories and Christian legends are turned into charming

795 mythical ballads. All the same, the Catholic Church was an important influence in Finland both religiously and politically all through the

[793] Middle Ages. The bishops of Finland, mostly native Finns, were as a whole able and influential men who used their position in the council of the King to work selflessly for the benefit of their country and people.

795 771 The reformation was carried out in Finland without much controversy, and in 1593 Sweden-